



# Für HARFE



## Harfe solo.

	<i>M. S.</i> netto
<b>Alberstoeffer, Carl.</b> Drei kl. Vortragstücke.	
— op. 4. Romanze .....	1 50
— op. 5. Marsch .....	1 50
— op. 6. Tokkata .....	2 50
<b>Chopin, Fr.</b> Werke bearb. von Wilh. Posse.	
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— Mazurka, Op. 24 No. 1 .....	1 50
— Etude (Ges dur), Op. 10 No. 5 .....	2 —
— Etude (Es dur), Op. 10 No. 11 .....	2 —
— Etude (As dur), Op. 25 No. 1 .....	2 —
<b>Dizi, F.</b> Sonate Pastorale .....	2 50
— Grande Sonate .....	3 —
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
<b>Ferroni, Vincenzo.</b> op. 60. Zéphyr et la Nympe. Scherzo .....	2 —
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
— a) Notturmo .....	2 —
— b) Ständchen .....	
— c) Canzonette .....	
<b>Huber, Walter.</b> op. 5. Andante religioso .....	2 —
— op. 12. Valse lente .....	2 —
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	2 —
— op. 12. Zwei Stücke .....	2 50
— a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 50
<b>Kunze, Hugo.</b>	
— op. 5 No. 1. Fantasie helvetica .....	2 50
— op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie .....	2 —
— op. 5 No. 3. Fantasie über „Die letzte Rose“ .....	2 —
<b>Liszt, Franz.</b> Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse ..	3 —
— Consolations, bearbeitet von Wilh. Posse	2 50
<b>Magistretti, L. M.</b> Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.	
— No. 1. Rossi, Mich. Angelo. Andantino Allegro .....	2 —
— No. 2. Scarlatti, Domenico. Bourrée .....	2 —
— No. 3. Bach, J. S. Allemande .....	1 50
— No. 4. Bach, J. S. Gavotte .....	2 —
— No. 5. Händel, G. F. Courante .....	2 —
— No. 6. Händel, G. F. Passacaglia .....	2 —
— No. 7. Zipoli, D. Corrente .....	1 50
— No. 8. Daquin, C. Lecoucou .....	2 —
— No. 9. Galuppi, B. Giga .....	2 —
— No. 10. Paradisi, P. D. Toccata .....	2 —
— No. 11. Rolle, J. H. Allegro Presto .....	2 50
— No. 12. Grazioli, G. B. Moderato .....	2 —
<b>Oberthür, Charles.</b> Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust)	2 —

	<i>M. S.</i> netto
<b>Poenitz, Franz.</b>	
— op. 68. Klänge aus der Alhambra .....	2 50
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— op. 77 No. 1. Abendfrieden .....	2 50
— op. 77 No. 2. Nocturno .....	3 —
— op. 78. Maskenscherz. Salonstück .....	2 50
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— Sechs kleine Stücke .....	2 50
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— Acht große Konzert-Etuden.	
— No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude .....	2 —
— Drei Etuden. No. 1, 2, 3. Jede Etude .....	2 —
— Variationen üb. d. Karneval von Venedig .....	4 —
— Thema mit Variationen .....	4 —
<small>Siehe auch unter Chopin und Liszt.</small>	
<b>Schuëcker, Edmund.</b> op. 28. Legende .....	2 50
— op. 35. Fantasio appassionato .....	4 —
— op. 36. Sechs Virtuosen-Etuden .....	5 —
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— op. 38. Barcarole .....	2 50
— op. 41. Henrica. Nocturno .....	2 50
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 50
— op. 52. Zwei leichte Salonstücke.	
— a) Capriccio marcial .....	2 —
— b) Capriccio mélodieux .....	2 —
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— op. 103. Nocturne .....	2 —
— op. 104. Capriccio musical und Intermezzo .....	2 —
— op. 105. Konzertwalzer .....	2 —
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
— No. 1. Morgenstimmung .....	2 —
— No. 2. Waldesrauschen .....	2 —
— No. 3. Am Bach .....	2 —
— No. 4. Elfentanz .....	2 —
— No. 5. Abendlied .....	2 —
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	2 —
<small>Revidiert von W. Posse.</small>	
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied) ..	2 —
— op. 42. Serenade .....	2 —
— op. 50. An der Quelle. Salonstück ..	2 —
— op. 56. Marguerite. Gavotte .....	2 —
<b>Tedeschi, L. M.</b>	
— op. 31. Marionetta. Humoreske .....	2 —
— op. 32. Pattuglia Spagnuola .....	2 —
— op. 34. Suite .....	5 —
— op. 36. Al Ruscello. Studio di Concerto ..	4 —
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— op. 42. Angelus .....	2 —
— op. 43. Presque rien .....	2 —
— op. 44. Anacreontica .....	2 50
— op. 45. Idillio .....	2 —

	<i>M. S.</i> netto
<b>Theumann, M.</b>	
— op. 7/8. Deux pièces: Douleur, Resignation .....	2 —
— op. 9. Rêve d'une Mazurka .....	2 —
— op. 10. Cantique d'amour .....	2 —
— op. 11. Fantaisie sur quatre thèmes russes	2 50
— Rhapsodie hongroise .....	2 50
<b>Trneček, Hans.</b>	
— op. 7. Schubert-Fantasie .....	3 —
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— op. 73. Variationen üb. ein lustig. Thema ..	3 —
— op. 74. Erste Rhapsodie .....	3 —
— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie .....	4 —
— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett ..	2 50
<b>Verdalle, Gabriel.</b>	
— op. 1. Andante religioso .....	2 —
— op. 2. l'Oiseau-Mouche .....	2 —
— op. 3. Petite Marche .....	2 —
— op. 4. Aubade .....	2 —
— op. 5. Sérénade .....	2 —
— op. 6. Romance sans paroles .....	2 —
— op. 7. Adagio .....	2 —
— op. 8. Valse caprice .....	2 —
— op. 9. Mazurka .....	2 —
— op. 10. Barcarole .....	2 —
— op. 19. Valse lente .....	2 50
— op. 23. Saltarelle .....	2 —
— op. 27. Sevillana .....	2 —
— op. 33. Invocation .....	2 —
— op. 34. Doux songe .....	2 —
— op. 39. Lucciola .....	2 —
— op. 40. Danse slave .....	2 —
— op. 41. Légende bretonne .....	2 —
— op. 42. Remembrance .....	2 —
— op. 43. Recueillement .....	2 —
— op. 45. Childish march .....	2 —
— op. 46. Leggenda d'amore .....	2 —
— op. 67. Primavera .....	2 —
— op. 73. Badinage .....	2 —
— op. 76. Amoroso .....	2 —
— op. 79. Berceuse .....	2 —
— op. 87. Scherzetto .....	2 —
— op. 89. Impromptu .....	2 —
— Capricciosa .....	2 —
— On the Lake .....	2 —
— Quatrième Air de Ballet .....	2 50
— A Capri. Tarantelle .....	2 50
— 2 <sup>me</sup> Impromptu .....	2 50
<b>Zabel, Albert.</b> Drei große Konzert-Etuden.	
— No. 1, 2, 3. .... Jede Etude .....	2 50

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# IMPROVISATIONEN

von

Wilhelm Posse.

Aufführungsrecht vorbehalten.

Con Allegrezza.

1.

*mf* *ritard.* *a tempo* *mf*

*dim. poco riten.* *a tempo* *mf*

*poco riten.* *a tempo* *mf*

*ritard.* *p plus lent e riten.*

*a tempo senza ritenuto* *mf*



## Adagio.

2.

Musical score for piano, featuring six systems of staves. The score includes various musical notations such as notes, rests, dynamics (*p*, *mf*, *ff*, *pp*), and articulation marks. The key signature is B-flat major (two flats). The tempo is marked "Adagio." at the beginning and end of the piece.

The score includes the following lyrics and musical markings:

- System 1: *p* (piano), *G $\flat$  C $\flat$*
- System 2: *D $\sharp$  F $\sharp$* , *D $\flat$  F $\flat$* , *cre - - - scen*, *A $\sharp$  A $\flat$  G $\sharp$  G $\flat$*
- System 3: *D $\sharp$  F $\sharp$* , *D $\flat$* , *mf*, *G $\flat$*
- System 4: *più moto e ac - - ce -*, *le -*, *ran -*, *pp*, *cre -*, *scen -*, *F $\flat$*
- System 5: *do*, *mf*, *ff*, *poco a poco*, *dim. rit.*, *do*
- System 6: *Adagio.*



**Larghetto.**

This page of musical notation is for a piano piece, likely a solo or a duet. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The tempo is marked "Larghetto". The piece begins with a dynamic marking of *pp* (pianissimo). The notation features complex melodic lines with many slurs and ties, indicating a continuous flow of music. There are several dynamic markings throughout, including *pp*, *crece.* (crescendo), and *poco* (poco). The piece concludes with a final chord in the bass clef, marked with a double bar line and the letter "D".



The musical score is written for piano and consists of six systems of staves. The notation includes complex melodic lines with many accidentals and fingerings, as well as arpeggiated chords and dense harmonic textures.

Key markings and dynamics include:

- First system:** *ff* (fortissimo), with a large slur over the first two measures.
- Second system:** *pp* (pianissimo) in the first measure, followed by *ff* in the last measure.
- Third system:** *più mosso e leggierezmente* (faster and more lightly), with a tempo change indicated by a 1/2 note.
- Fourth system:** *ff* (fortissimo) in the last measure.
- Fifth system:** *cre - scendo molto* (crescendo very much), with a tempo change indicated by a 1/2 note.
- Sixth system:** *fff e pesante* (fortississimo and heavy) in the first measure, and *p molto ritenuto* (piano very much retained) in the last measure.

The notation is highly detailed, with many accidentals and fingerings, suggesting a complex and technically demanding piece.







First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked with fingerings 1 and 2. The bass clef staff contains a bass line with a slur over the first two measures, marked with fingerings 4 and 1. The word "a" is written below the bass line.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures, marked with the word "poco" below it.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures, marked with the word "H# F#" below it.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked with the word "G#" and "pp" below it. The bass clef staff contains a bass line with a slur over the first two measures, marked with the word "D#" and "F#" below it.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked with the word "D#" below it. The bass clef staff contains a bass line with a slur over the first two measures, marked with the word "mo" below it. The word "ren" is written below the bass line.

Sixth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, marked with the word "do" below it. The bass clef staff contains a bass line with a slur over the first two measures, marked with the word "ppp" below it.



## Andante.

4.

*p*

1/4 1/3

1/4 2/4

2/4 1/4

1/4 1/4



First system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a 4-measure rest. Chords Gb and Hb are indicated.

Second system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a 4-measure rest. Chords Gb and Hb are indicated. The word "cre" is written above the treble staff, and "scen" is written above the bass staff. The word "do" is written above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a 4-measure rest. Chord Gb is indicated. The word "8va bassa" is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a 4-measure rest. Chords Cb and Ab are indicated. The word "dim." is written above the treble staff. The word "8va bassa" is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest. Bass staff has a 4-measure rest. Chords Cb and Ab are indicated. The word "pp" is written above the treble staff. The word "poco riten." is written above the bass staff.



*a tempo*

cre - - - A - - - scen - - - do

8

8

8

1 3 4

1 3 4

1

Ch A *pp e molto riten.*

*a tempo*

*p* *cre-* *-* *-* *-* *scen-* *-* *-* *-* *do*

1 4 1 4 1 3 1 4



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and octaves. The bass staff provides a harmonic accompaniment with sustained notes and moving lines. Performance markings include *mf*, *dim.*, and *cre*. Chord symbols  $C\flat$  and  $F\flat$  are present above the treble staff.

Second system of musical notation. The treble staff continues the intricate melodic pattern. The bass staff features a more active line with some triplets. The word *scen* is written below the treble staff. A chord symbol  $G\flat$  is visible.

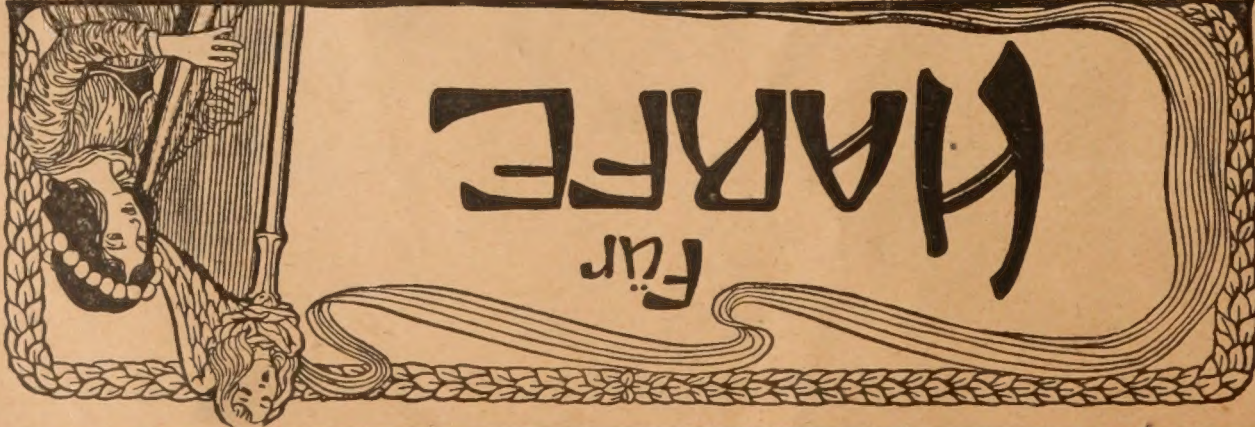
Third system of musical notation. The treble staff shows further development of the melodic theme. The bass staff has a steady accompaniment. The words *cre*, *scen*, and *do* are written below the treble staff. Chord symbols  $G\flat$  and  $F\flat$  are present.

Fourth system of musical notation. The treble staff continues with rapid passages and triplets. The bass staff maintains the accompaniment. The word *dim.* is written below the treble staff. Chord symbols  $D\flat$  and  $F\flat$  are present.

Fifth system of musical notation. The treble staff features a melodic line with many beamed notes. The bass staff has a simple accompaniment. The phrase *sempre diminuendo* is written below the treble staff.

Sixth system of musical notation. The treble staff continues the melodic development. The bass staff has a simple accompaniment. Chord symbols  $G\flat$  and  $H\flat$  are present.





### Harfe solo mit Orchester.

Alberstoecker, Carl. op. 3. Konzertstück (Ballade).  
Partitur ..... 6—  
Orchesterstimmen 10—  
Solostimme ..... 2—  
Huber, Walter. op. 9. Fantasie.  
Partitur ..... 8—  
Orchesterstimmen 12—  
Solostimme ..... 2 50  
op. 10. Meditation für Orchester mit  
obligater Violine und Harfe.  
Partitur ..... 5—  
Orchesterstimmen 8—  
Solostimme f. Harfe 1 50

Parish Alvars, Elias. Grand marche.  
(Arrangiert von Ludwig Richter.)  
Partitur ..... 5—  
Orchesterstimmen 8—  
Solostimme f. Harfe 1 50  
Poenitz, Franz. op. 74. Vineta. Fantasie  
für großes Orchester mit obligater  
Harfe.  
Partitur ..... 16—  
Orchesterstimmen 20—  
Solostimme ..... 4—

Zabel, Albert. op. 35. Großes Konzert C-moll.  
Partitur ..... 16—  
Orchesterstimmen 20—  
Solostimme ..... 4—  
Zabel, Albert. op. 35. Großes Konzert C-moll.  
Partitur ..... 16—  
Orchesterstimmen 20—  
Solostimme ..... 4—

Holy, Alfred. op. 13. Festmarsch ..... 4—  
Poenitz, Franz. op. 65. Fantasie in Ges-dur  
op. 75. Spukhafte Gavotte ..... 2 50  
Schücker, Edmund. op. 40. Remem-  
brances of Worcester. .... 7 50

**Violine und Harfe.**  
Alberstoecker, Carl. op. 7. Romanze ..... 2 50  
Chopin, Fr. op. 55 No. 1. Nocturne F-moll  
bearb. v. Marianne u. Clara Eißler  
Meyer-Mahlstedt, Adolf. op. 14. Petite  
Sérénade ..... 2 50

Oberrühr, Charles. Fantasie über „Auld  
Robin Gray“ ..... 2—  
Poenitz, Franz. op. 79. Am Strand. Fantasie  
op. 49. Gedenken. Elegie. 2 50  
Stahl, Ernst. op. 52. Schelmerei. Scherzo ..... 2—  
op. 69. Romanze in F-dur. .... 2—  
Tedeschi, L. M. op. 28. Serenade. .... 2 50

Verdalle, Gabriel. op. 20. Larghetto ..... 2 50  
op. 24. Réverie. .... 2—  
op. 26. Cantilène ..... 2—  
op. 29. Chant d'amour ..... 2—  
op. 30. Melancolie. .... 2—  
op. 32. Pleurs et Rires ..... 2—  
Wilm, Nicolai von. op. 156. Duo ..... 3—

### Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus  
den kleinen Präludien und Fugen),  
mit hinzugefügter Melodie bearbeitet  
von Joseph Sulzer ..... 2—  
Haendel, Georg Friedr. Sarabande G-moll  
bearb. von Heinrich Katona-Grüneke  
Hopf, Hermann. op. 2 No. 1. Albumblatt  
op. 2 No. 2. Gavotte in A moll. .... 2—  
Huber, Walter. op. 13. Fantasie. .... 3—

Verdalle, Gabriel. op. 18. Meditation .. 2 50  
Folte und Harfe.  
Hilse, B. op. 6. Suite für Flöte und Harfe  
oder Klavier ..... 4—  
Schönicker, Wilh. op. 30.  
No. 1. Canzonetta. .... 2—  
No. 2. Seguidilla. .... 2 50

**Cornet à Pistons und Harfe.**  
Böhme, O. op. 23. Soirée de St. Petersbourg 2 50

**Ensemblemusik mit Harfe.**  
Frommer, Paul. op. 47. Serenade für  
Violine, Violoncello und Harfe. .... 2 50  
Heinisch, Victor. Elegie für Violine, Violon-  
cello, Harfe und Harmonium. .... 4—  
Kempter, Lothar. op. 43. Romanze für  
Violine, Viola, Cello und Harfe. .... 4—

Kienzl, Wilhelm. op. 53. Abendstim-  
mungen. Drei Stücke für Streich-  
orchester und Harfe.  
No. 1. Hartners Abschied. .... 2 50  
Partitur. M 2 50 Stimmen.  
No. 2. Ave im Kloster. .... 2 50  
Partitur. M 2 50 Stimmen.  
No. 3. Serenade. .... 2 50  
Partitur. M 2 50 Stimmen.

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Lemba, Arthur. Berceuse für 2 Violinen,  
Viola, Violoncello und Harfe. Partitur  
und Stimmen ..... 2 50

### Harfe und Pianoforte.

Alberstoecker, Carl. op. 3. Konzertstück  
(Ballade) ..... 3—  
Poenitz, Franz. op. 74. Vineta. Fantasie  
für großes Orchester mit obligater  
Harfe. Für Klavier und Harfe einge-  
richtet von Heinrich Katona-Grüneke  
Zabel, Albert. op. 35. Großkonzert C-moll 10—

Harfe und Orgel.  
Kienzl, Wilhelm. op. 53 No. 1. Abschieds-  
Gang ..... 3—  
Gesang und Harfe.  
Klughardt, August. op. 80 No. 2. Alt-  
deutsches Minnelied ..... 1—  
Müller, Margarethe. Christkindchen.  
Ausgabe für hohe Stimme. .... 1—  
Ausgabe für tiefe Stimme. .... 1—

**Studienwerke.**  
Zabel, Albert. Große Methode für Harfe,  
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Ausbildung, Textdeutsch, französisch,  
englisch. Teil 1, 2, 3.  
Jeder Teil kostet gebunden ..... 4—  
Komplett in 1 Band gebunden ..... 10—  
Kastner, Alfred. op. 11. 50 leichte Übungen f.  
Pedalharte in progressiver Reihenfolge:  
Heft I, Übung 1—25 (ohne Pedale). 5—  
Heft II, Übung 26—50 ..... 5—  
Schücker, Edmund. op. 36. Sechs Vir-  
tuosen-Etuden ..... 5—